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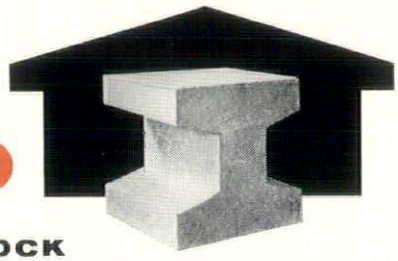

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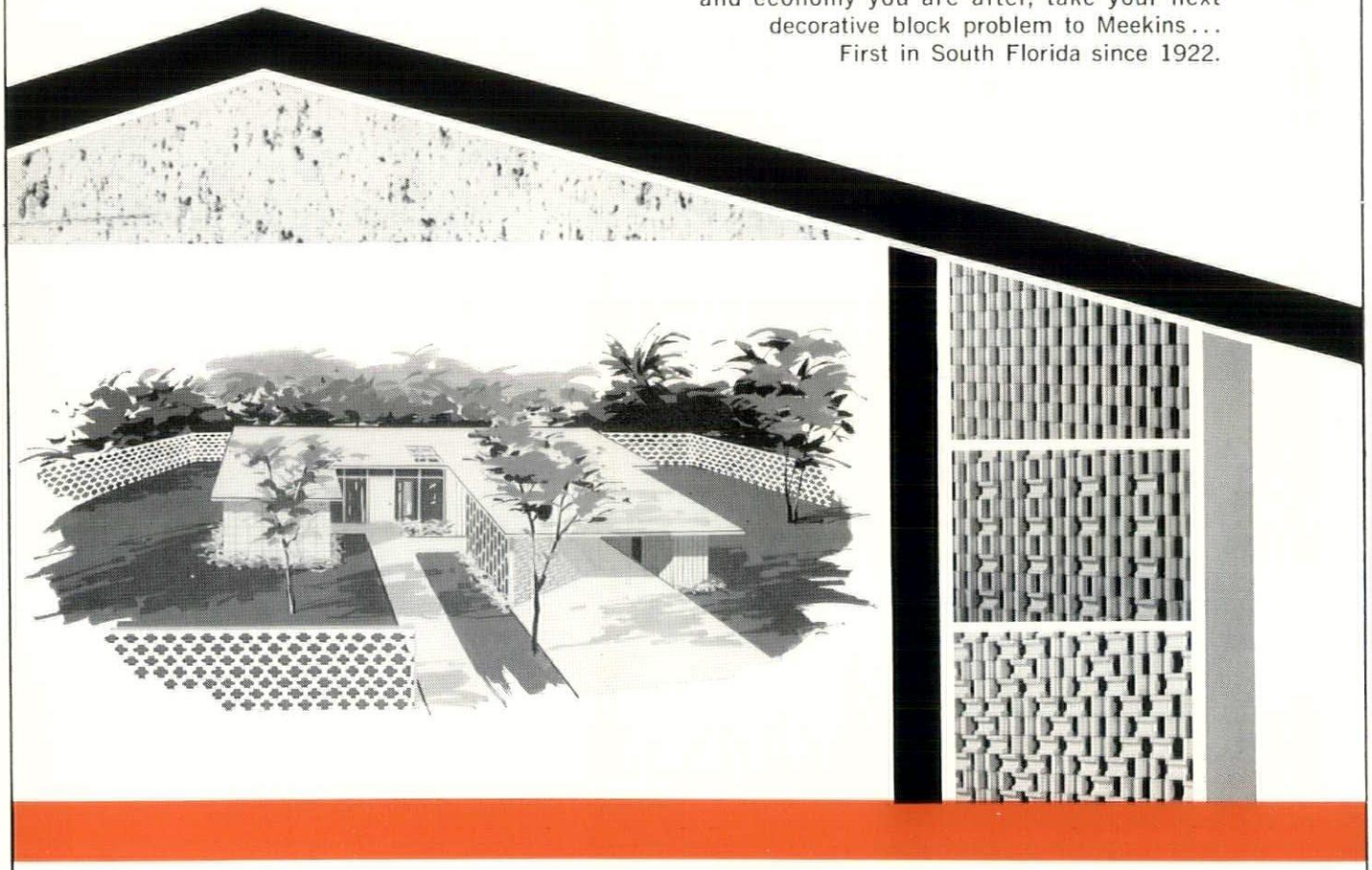

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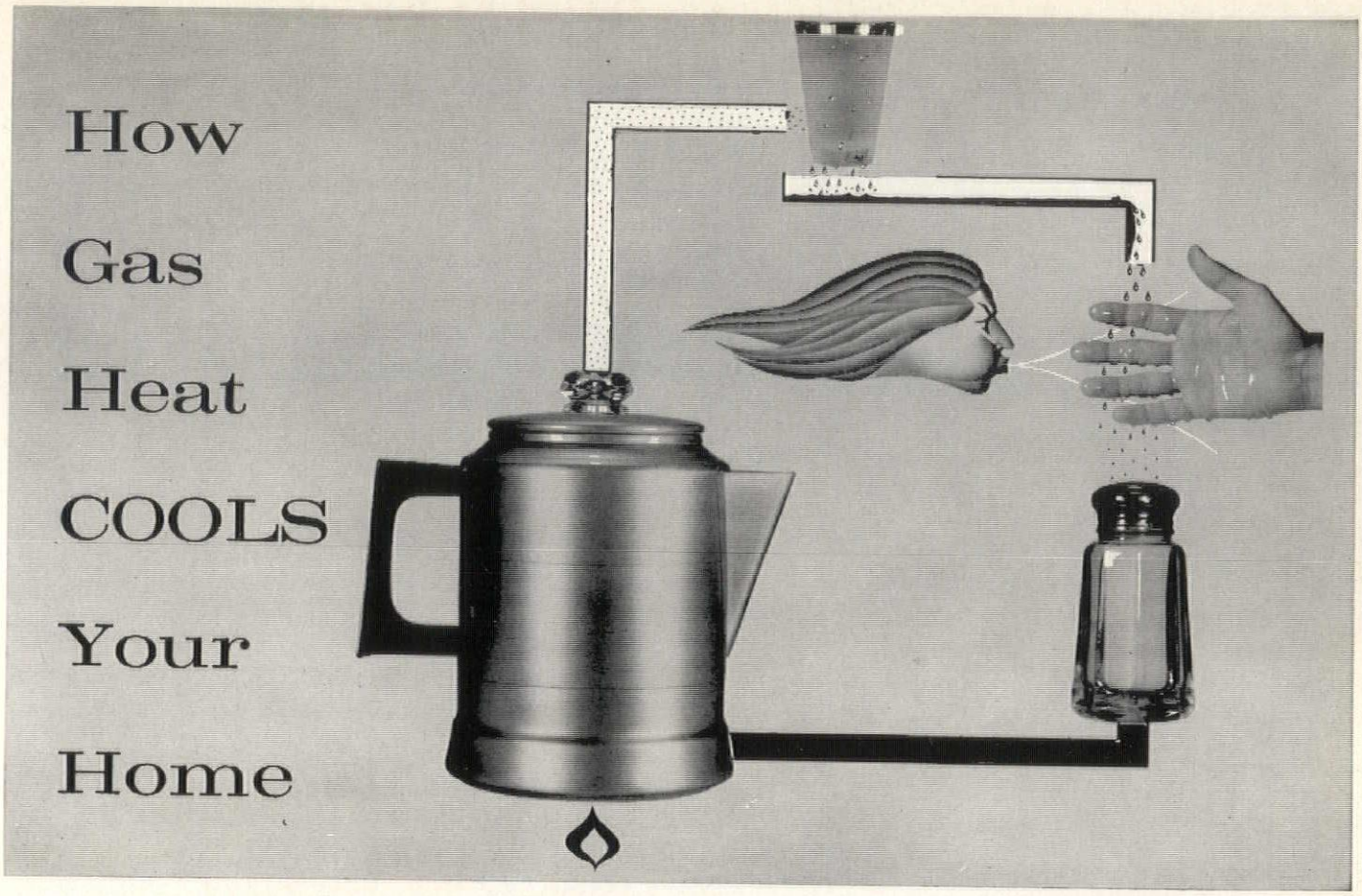

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The

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OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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Letters

Density Zoning . . .

Editor, FA:

Very much interested in the article by Mr. Verner Johnson, AIA, in your May, 1961, issue. Are reprints of this particular article available—and if they are, on what basis, as far as cost?

This article is an excellent analysis of a difficult problem. What Mr. Johnson has to say could prove of considerable value to this Committee.

Paul Frank Jernigan, AIA
Chairman, Lake Michigan Region Planning Committee, Mishawaka, Indiana

---

Editor, FA:

The most interesting and thoughtful article, "Zoning—Cause or Cure of Urban Blight?" presented by Mr. Verner Johnson, AIA, in the May isue, should be studied by all who are concerned with their community development. Mr. Johnson's concept of a new "kind" of zoning based on population density can do much to restore confidence in the value of zoning as well as to be a practical solution to the aggravating problem of rezoning and zoning variance permits.

In the development of this density concept for zoning there will be many details added as well as correlation with other aspects of community planning. One of the most important of these facets which should be given early attention is the designation and preservation of arterial streets.

Without legitimate arterial streets, vigorously protected, many of the benefits which are inherent in Mr. Johnson's concept of zoning will be lost.

Wm. H. Bourne, P.E.
Coral Gables, Florida

Editor, FA:

Verne Johnson's article in the May issue of *The Florida Architect* is a thoughtful and eloquent plea for more reasonable standards in urban development—standards based upon the needs of people rather than the greed of speculators.

Interestingly enough, density control of urban development has been used with considerable success in Europe, notably in Holland and in England. In Amsterdam, density controls established by the citizen government in the 1600's are still effective. And in Rotterdam, a city of 725,000, imaginative planning coupled with logical density control has served to reduce land coverage in the central business district from 56 to 31 per cent, and to increase open space from 44 to 69 per cent.

Many of our American cities have regulations predicated upon good principles of urban land control, but we have failed to establish *standards* of urban development that produce good results. The building bulk—and hence the population density—permitted under our urban regulations is little short of criminal. Until a few years ago, anyone could build as many 18-story buildings as he wished in downtown Gainesville. The limit has since been reduced to 10 stories,

(Continued on Page 4)

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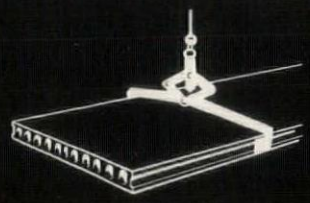

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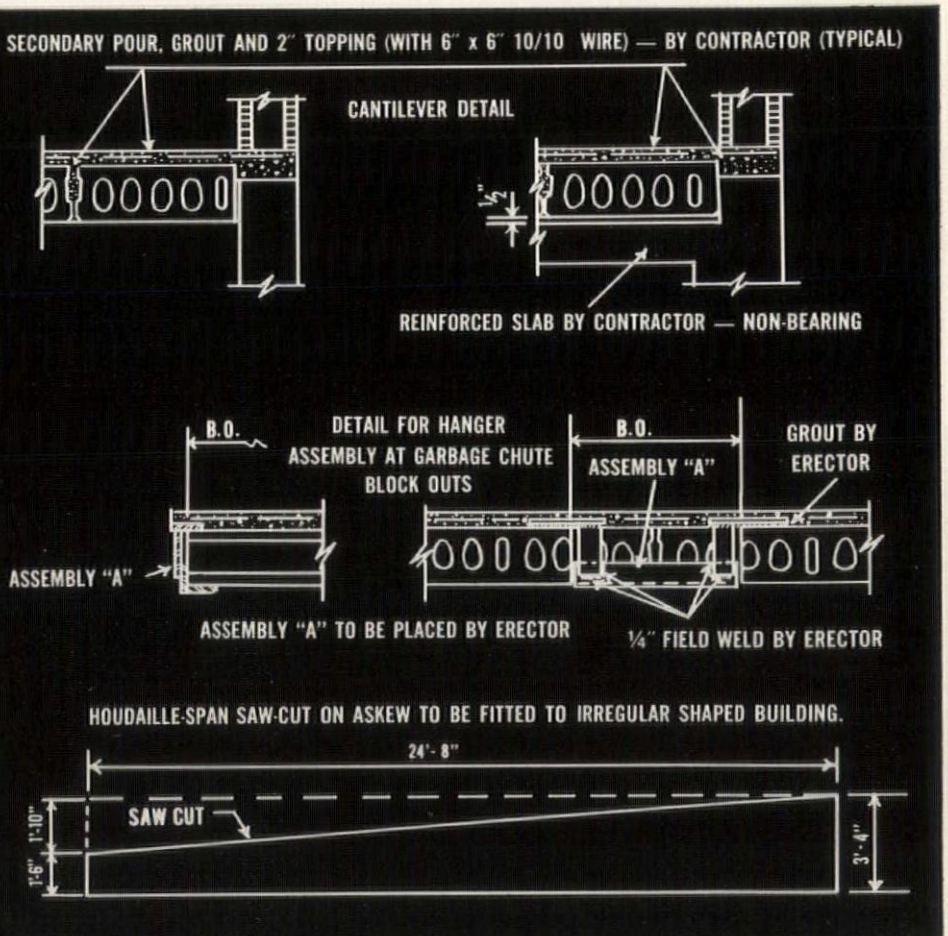

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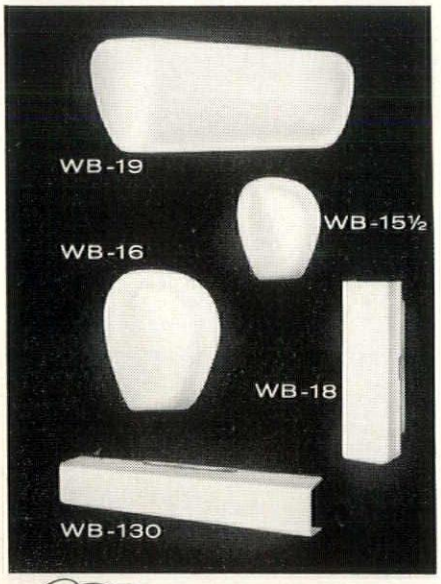

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Letters

(Continued from Page 4)

a standard that is still preposterous!

When land is developed to the maximum density our laws permit, a saturation point is reached before all properties are so developed, and the value of the vacant or under-built property is drained off by the over-built neighbors. Congestion thus injures all alike, for excessive density is undesirable for the property so developed and injurious to the property that cannot be developed at all.

The author's suggestion that research could give us some of the answers we need in the field of urban development is perfectly valid. But, as a people, we will get neither better research nor better cities until we have the *will* to provide the kind of urban environment we need and should have.

WILLIAM T. ARNETT, AIA
University of Florida, Gainesville

EDITOR, FA:

Mr. Johnson's article on zoning sparked my enthusiasm in his first paragraphs with his perceptive insight of the wrongs of our present conceptions of zoning and the damage it does. One can hardly help but agree that the *users*, the people, rather than the use of the land, should be the prime consideration.

After such an admirable start it was discouraging to find that he proposed an alternate concept that ignored amost completely the beautiful idea of "*users* before *use*." I can not doubt but what his plan would be a definite improvement, but hardly less arbitrary than the one he would supplant.

Mr. Johnson asks ". . . can we not free ourselves of the rigid, detailed, burdensome and confusing restrictions that zoning regulations have imposed?" The answer is of course, YES; but, not by merely substituting new restrictions for the old. It should be obvious to all who really care that zoning itself is the evil and that we have foisted this evil upon ourselves in a vain attempt to protect ourselves from our own immorality.

A neighbor presented a petition for me to sign declaring my opposition to the re-zoning of a nearby piece of land "from residential" to "business." I asked what was his objection to this particular business. He answered that it would lower property values and if he needed to sell his home he *might* suffer a loss.

Pressing further, I asked why must that necessarily follow? His answer was that business should not be in a residential area. The logical question, "Why?", produced the first answer: business lowers property values.

One can see the lack of thinking that promotes zoning. It was fruitless to point out that some of the most beautiful, charming and dynamic urban areas of the world incorporate compatible mixtures of a variety of residential and commercial types of construction. It was equally fruitless to point out that the character of any business establishment reflects the character of the customers, not the owners.

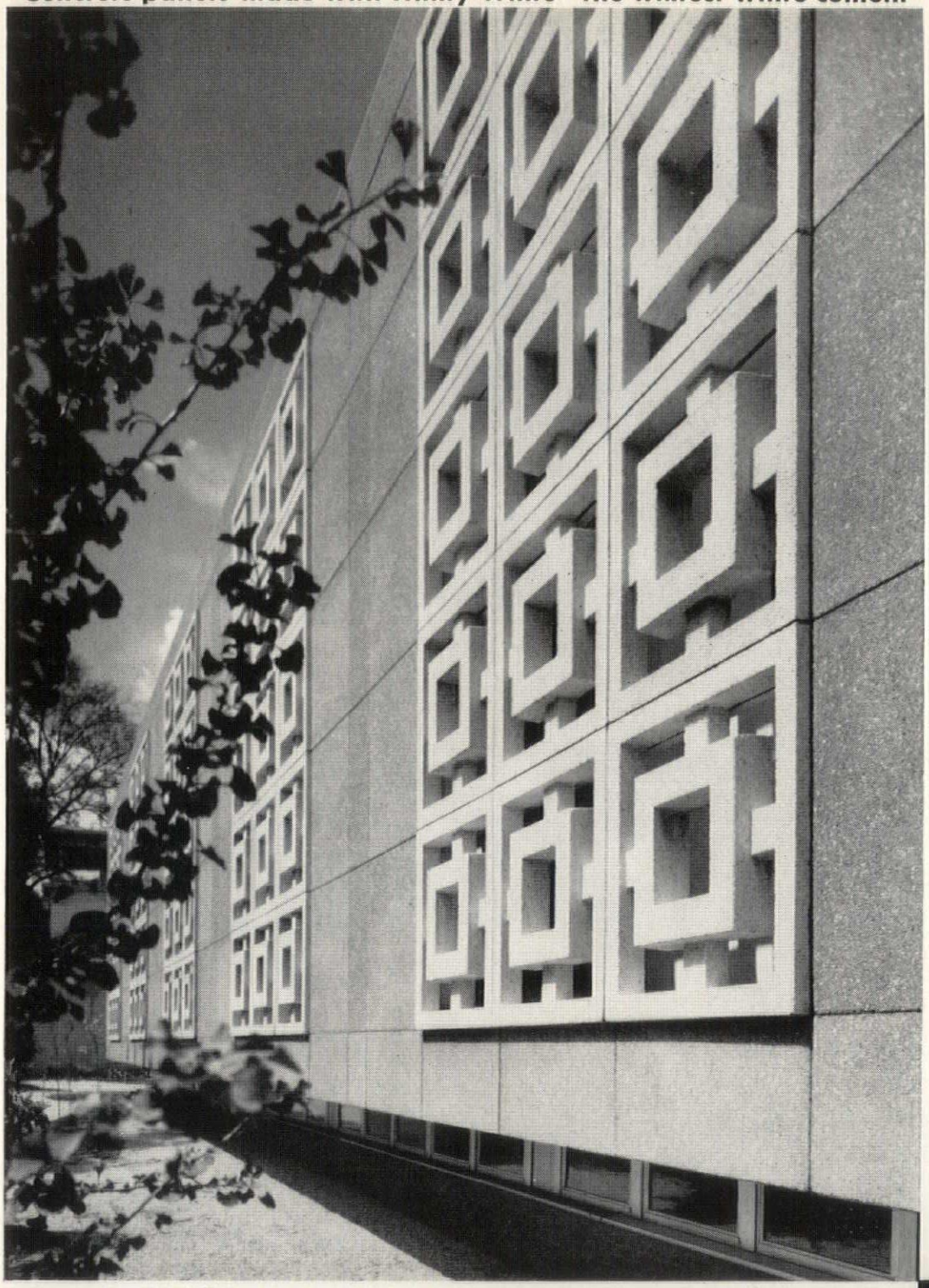
The sign-happy, haphazard, cancerous sprawl of business strips along our busy streets and highways exists mostly because we patronize them; and this is surely a reflection of our own character because it could not exist without us.

Let us look at it carefully. Suppose an ugly filling station were to be built in my neighborhood. I depend on my car more and more; its service is important to my livelihood and recreation. I don't want the bleakness, the glare, the noise and the ugliness that is generated by most service stations; but I want the convenience of the service station enough to patronize it in spite of my objections! This simply points up my weakness, not the station owner's. Were I and his other customers to insist on beauty, noise control, pleasant lighting and some degree of conformation to the neighborhood, to the extent we withheld our trade, he would surely fold. If he met our objections we would have no objections, for we do not object to the service station *per se*.

Are we not now getting close to the answer? Zoning is only a crutch for our own lack of morality. We must face the fact that we as a people are woefully lacking in the esthetic morality necessary for the high culture we would like to believe exists in our society. We must also face the fact that this high culture *does not* exist in our society—simply because we do lack this sense of social morality.

(Continued on Page 28)

Concrete panels made with Trinity White—the *whitest* white cement



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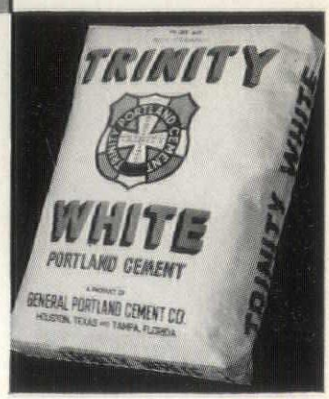

The Pattern of The Professions Is A Record of Their History

By GARRY A. BOYLE, AIA

By tradition, landscape achitecture has always been considered a part of the architect's work. It was so accepted during the great periods of architecture in the civilizations from which we sprung. Who can imagine, for example, the work of ANDRE LE NOTRE, the Landscape Architect of the Palace of Versailles, without first having had the architect to build the palace and to design where the streets and views would converge, providing meaning to his arrangements. Would le Notre's gardens have been there without the architecture?

The Hanging Gardens of Rome were only a part of The Orsini Palace, since destroyed, while here in our own South we find the most beautiful gardens in the world in the Santee River Valley, where formerly were magnificent plantation homes, burned in "The War." Here, again, it was the architecture which provided the reason for the landscaping. The greatest landscape architect of our times, M. GROMORT, who executed designs and layouts all over the world, never found any reason to be in conflict with architecture. In fact, he was a trained architect and a teacher of architecture and he always made his work enhance or complement the architecture it surrounded.

At no time in history has it ever been denied to the architect the privilege of designing the surroundings of his buildings—in fact, many buildings spring out of their surroundings, whether they may be natural or artificial. This is a prime prerogative of the architect, i.e. to suit his buildings to their site, their era and their function. The Natchez (Mississippi) house is beautiful only in its setting of lovely trees and gardens. Imagine a Mississippi colonial on a white sand beach!

How ridiculous can one be? It has never been denied the architect to select the most desirable locations for his buildings on the site (site planning). Kings, business men and just folks have gone to architects to decide for them the most feasible use of their land or to help arrive at a feasible location for their building.

The work of the architect is not specifically law, engineering, art, landscaping, interior decoration, nor functional arrangement to gain beauty, convenience, livability and usefulness. It is *all of these* — including knowledge of science to determine future maintenance and repair. It includes *all* considerations affecting the surroundings of man. Furthermore, the architect is not a superman to defy the vast complex of modern society with its almost total dependence on the products of the "machine age". He therefore calls on specialists in each category to assist him in working out his concept of what the owner or

(Continued on Page 24)

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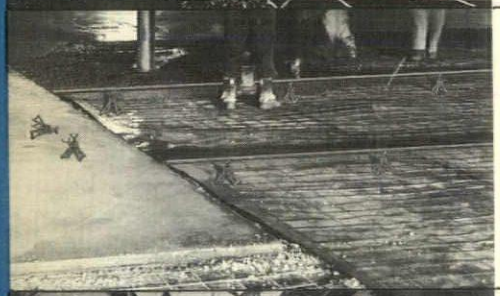

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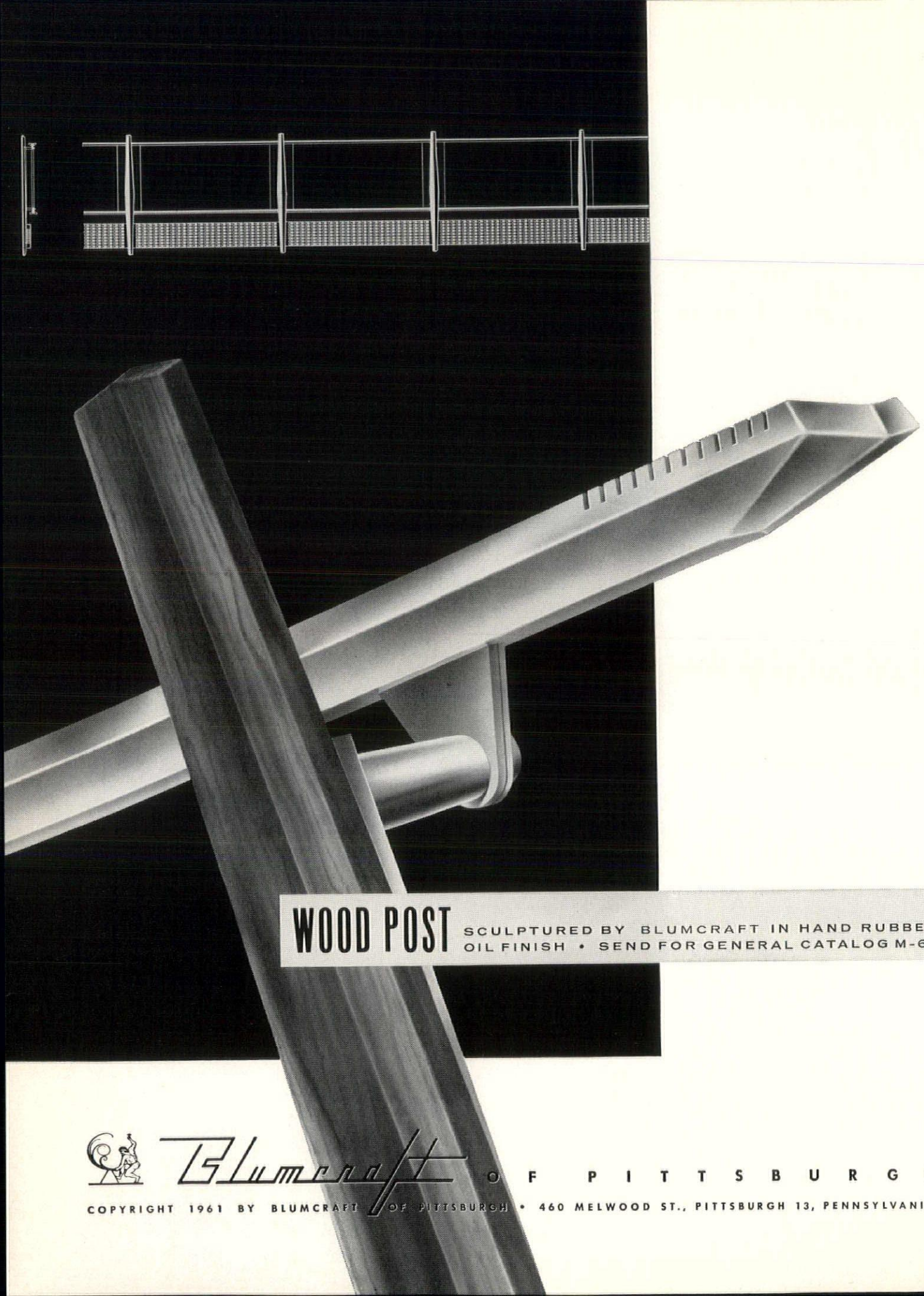
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International Is The Name for Culture

By BRUNO ZEVI

One of the outstanding seminars of the AIA's Philadelphia Convention was the discussion between Bruno Zevi and Lewis Mumford on "The Culture of Cities." Unfortunately the impromptu and extemporaneous portions of this discussion cannot be reported here. But the essential messages of both distinguished speakers have been made available. . . . Bruno Zevi is a professor, architect, author, researcher and historian from Rome. . . . Lewis Mumford, New York, also a kind of historian, is a brilliant and biting critic of our contemporary civilization and has been called ". . . the vocal conscience of American architecture."

My gratitude to the President and friends of the AIA for the invitation to participate in this panel is so much greater because I have very few positive things to say and many questions to raise.

Such questions, I fear, will have to deal with the fundamental of a contemporary culture of cities. They concern the dimension of the modern city, the architects' role in the process which goes from city-planning to city-making, and the philosphy of urban renewal. Unless we reach some common views on these issues, it will be difficult even to understand one another.

Consider, for example, Brasilia. We have read the most unconditional praise of this capital city, and also the most violent criticism. This happened because we started from different perspectives on what a city is or should be today. Again, take the case of the satellite communities on the periphery of the metropolis: Is this the right way to cope with city expansion and, if not, do we have a better way? As for urban renewal, it is needed in Los Angeles and Detroit just as much as in Rome and Venice, but its meaning is totally different here and there. Sure, it is easy to agree on platitudes such as: "*In cities of historical value, the respect for the past should be balanced by the needs of contemporary society.*" But when we come down to how to reach such equilibrium, the divergence of opinions is very strong in Venice and in Rome, and perhaps also in Philadelphia.

This is why I consider this panel and the discussions of this convention extremely pertinent also for the future of European cities. The American contribution is needed in Europe and in the world now more than ever before. During the present period of western prosperity, it is no longer a matter of money or material help, but of ideas and methods. Perhaps another Peace Corps is needed, made up of architects and city designers.

Well, where can we start from to understand what a modern city is? Oddly enough, I started way back from 1492, just the year of the discovery of America. This is what happened. A few years ago, I was reading the famous historian, JACOB BURCKHARDT, and all of a sudden, I was struck by a sentence. After visiting Ferrara, a town between Bologna and Venice, in 1860, Burckhardt wrote: "Ferrara is the first modern city in Europe." He did not give any explanation for this amazing interpretation. I looked into town-planning literature, but found very little about Ferrara. Many authors were repeating Burckhardt's sentence, but none would explain the reasons for it. Finally, I decided to devote a few years to the study of this town. Last year, on the centennial of Burckhardt's statement, I published a book about it. In a few words, these were my three conclusions:

1. Ferarra could be defined as the first modern city in Europe because there was a man who in 1492 designed a master plan for its expansion. He made the city three times as large as it was during the Middle Ages and the early Renaissance. It was, in a way, an open plan, because the territory urbanized in 1492 has never been completely developed even today. This approach was certainly new, and in basic contrast with the pragmatic attitude of the Middle Ages, when planning and building were almost synchronous activities, and with the Renaissance habit of inventing abstract, ideal, and static cities.

2. Such an extensive plan could not be implemented throughout by a predetermined third dimension. The planner of Ferrara could not build the whole town; he had to have some confidence in its natural growth and leave something for future architects to do. But he was an architect and knew that a plan is meaningful only when it gets a third dimension—that is, only if architects make it true. And here was his genius. He was able to identify the few key structures of the new town that would guarantee for four centuries and a half the urban pattern. Mind you—these focal points were not monumental plazas or princely roads, but sometimes very small buildings at the corners of secondary streets which, even when isolated, would suggest the image of the city. A flexible image, so that it worked, yet a precise one, so that it could not be betrayed.

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International Is The Word . . .

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3. Lastly, this man, BIAGIO ROSSETTI, spent about ten years developing the new section of Ferrara, but then he spent about twenty years in renewing the old city. At the end of his life, in 1516, he had integrated the old city with its addition, thus creating a new modern organism.

There it is again. Ferrara was a modern city because it grew coherently in relation to the same basic problems of any organic culture of cities—the measure of the city, the passage from its plan to its architecture, the approach to urban renewal. The answers are naturally different; but the main questions remain perhaps the same, in 1492 as in 1961.

Let's then tackle the first of these three questions: the measure, or dimension, of the city. I may be wrong, but I have the impression that our urban culture went to pieces because architects were unable to see that a city could have a form even without having a dimension. They are not to blame; the notion of form has somehow been dependent on the notion of measure throughout history; and therefore, town planners tried to impose on the modern city a dimension which, however big, was always too small and deceiving. All of the nineteenth - century culture, which continued deep into the first half of our century, suffers from the psychosis about the size of the city. It is indeed surprising; just at the time when modern technology was destroying the mechanical justification and the social function of an urban measure, its determination became the ideal and purpose of town planners.

You will remember that "*The Art of Building Cities*" by CAMILLO SITTE was published in 1889. The garden city idea, by EBENEZER HOWARD, became the official doctrine of town-planning a few years later. Thus, the utopia of an industrial autonomous community found its historical mirror in the idealistic interpretation of the agricultural autonomous community of the Middle Ages.

A similar approach was applied to the metropolis. Looking at the successive town plans designed for London, Paris, Rome in the last one hundred years, one has the impression that the chief concern of the planners was to impose a dimension on the city. The old walls were destroyed; they tried to build new ones—never mind if they consisted of greenbelts instead of brick and stone.

The theoretical ideal became the self-sufficient settlement in a self-contained city form. Now this kind of vision may continue to work for small towns, but it looks anachronistic not only for the super-metropolis, but also for the metropolis between one and two million inhabitants. We see in Europe that people resent the artificiality of this kind of overgrown villages added to cities, because they cannot offer the benefits of the old town and deprive them of the advantages of the metropolis. Moreover, a city with its high buildings at the center, lowering down to the periphery until it merges with the country, is a sort of pyramidal structure typical of an oligarchic society. It cannot embody a democratic society with our contemporary technological instruments.

I think that we should recognize that, sad as it may seem, our modern city has no more a dimension. Or, at least, we do not know how to measure it.

Once we have recognized this fundamental character of the modern city, we can interpret it in two opposite ways. We can repeat that the city is doomed and disappearing, because the suburban sprawl nullifies the difference between town and country and amalgamates the whole territory. There is, however, another hypothesis: The city is still there, strong and alive, maintaining its social and cultural functions. But it is looking for a new urban form which has nothing to do with the old one, because the new urban form is dynamic, sizeless and continuous.

It may be hard to discover and express the connotations of this new urban form which is so different from the ones of the past. Perhaps we could apply to it a designation used in contemporary painting, *a-formal*. However, we should not be afraid or impatient. A painting by JACKSON POLLOCK has a logical and severe composition, even if it has nothing to do with the laws of academic composition. SCHOENBERG's music is firmly organized, even if, when compared to the musical tradition, it sounds chaotic and arbitrary. The same is probably true of the modern city: it has a structure, a new and powerful form which we have up to now sacrificed to a nineteenth-century ideal which is dying, once and for all, with Brasilia. It is the challenge of contemporary city designers to uncover this kind of a-formal structure and let it free to grow.

So my first question is: How can we identify this new sizeless urban form, so essentially different from the traditional, static city that we all know by now obsolete and bleak?

This question brings us into the area of the second problem: the relationship between city planning and city making. The architects are, in this phase, the real protagonists of the city. But this does not make the situation much easier. In fact, modern architecture, in spite of its great achievements, seems to have fallen into a state of confusion and eclecticism. Without some agreement on architectural language, is it possible to redesign a coherent urban scene?

When we look at the history of Western civilization, we see that architecture either preceded or was simultaneous with town-design. That is to say, all space - conceptions in towns reflected and translated in bigger scale space-conceptions which had been embodied in some building. I do not assume this to be a devine law, but it is a datum worth considering. Mediaeval town - space is identical with mediaeval architectural space; the pattern of Ferrara is the same as the pattern of its buildings. This is true for FONTANA's scheme for Rome and for HAUSSMANN's Paris. A perfect convergence of planning and architectural thinking is to be found in WRIGHT, or LE CORBUSIER, or GROPIUS, or MIES — that is, in the urban theories formulated between the two world wars. Does this convergence of research and criteria still exist today? And, if it does, which are the buildings that express a space-conception capable of being magnified in city scale? Is it the Seagram Building or the Guggenheim Museum — Idlewild or Ronchamp?

So far as we can see, the International Style ideal of isolated, pure, transparent prisms in space has been, if not denied, at least complemented by a tendency towards expressionistic plasticity and by a sort of Neo-Baroque inclination for visual con-

tinuity through undulating serpentines. I do not think such plurality of expression is necessarily negative. In the process of disclosing a new city form, richness of architectural language may be interpreted as a happy event. I have a liking for the architects who, when planning or redesigning a city, leave some problems unanswered, trust the natural growth, refuse to be dictators up to the window-curtains and the flower pots.

This liberal attitude seems congenial with a democratic approach, but to what extent can it work? One can visualize a sizeless and formless city of the future, just as beautiful as a POLLOCK or a SCHOENBERG composition, made true and vital by a various, audacious, personal architecture that—again taking from painting —we could denominate action-architecture. But, in order to achieve such a challenging purpose, architects must be able to seize the present great opportunity to remould our cities. They should think in bigger terms, they should reorganize the profession so that it becomes the driving and promoting power of the entire building industry. And here I am afraid that too many of our colleagues, at the very moment when we can win and become the leaders of the building industry, retreat, give up, are tired, for I don't know what neurotic reasons. They seem to be content to

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Human Needs Come First

By LEWIS MUMFORD

There has never been a moment since the Chicago World's Fair of 1893 when there have been so much discussion of the state of the city as today. The reason is plain: the city has been disappearing before our eyes, sinking under a tidal wave of motor cars and parking lots. There is no sense discussing the culture of the city if the city itself is about to vanish, either by being thinned out into a suburban conglomeration, by being completely destroyed by nuclear bombardment, or by our digging vast underground cities — bargain basements for those who prefer collective entombment.

In the present discussions, there are two main camps; those who wish to preserve at least the central core of the city; and those who are eager to assist in bringing about its dissolution. But too often their efforts are indistinguishable. The people who are trying to save the city are seeking to save the very things that cause their neighbors to move out — mere bigness, speculation, confusion, congestion, or empty ostentation, on the scale of New York's Lincoln Center. Nothing has done more harm to the genuine culture of the city than the large mass of urban renewal and public housing projects from New York to San Francisco.

With a few exceptions, notably in Philadelphia and Baltimore, these sterile "improvements" have too often removed the living organs of the city and replaced them with an expensive but profitable mechanical substitute. Too often, under the illusion that they have assisted in an urban birth, the planners and architects have actually performed a hysterectomy.

If we are to speak with any hopefulness about the culture of the city, we must first remove all the sterile bureacratic images of the city of the future, which many of the greatest architects of our time have put forward. The city is a human artifact and must give form to human needs and human purposes in the order of their importance, beginning with man's need for fellowship and love, for biological reproduction and psychological development. Technological improvements exist only to serve more essential aspects of man's life, not to dominate them.

The city is an esthetic experience, an educational experience, and a dramatic experience; and no part of a city is properly planned if it does not contribute its quota of visual joy, of vivid human contacts, and of purposeful and meaningful activities that sustain the human spirit. These aspects of culture cannot be effectively pursued where differentiation, individuality, and choice are absent. The larger the scale of planning, the more important it is to avoid mass solutions based on standardization and mechanical repetition. The whole must be organized into parts that respect the human measure and that invite a warm human response. The great boulevards of Paris needed the cafe to translate the large-scale order of movement into the intimate order of respose, conversation, human stimulation. The off-Broadway theaters and the espresso bars have done more for the culture of the city of New York than acres of pretentious estheticism.

The culture requirements of the city can be met only by multiplying the places where lovers can meet; where friends can walk and talk; where colleagues and associates can hold long discussions — without benefit of the tape recorder; where parents and children can occasionally come together on common ground, in an environment that contrasts with and complements that of the home; where individual persons can quit the lonely crowd and in solitude find the companionship and the stimulus they need. Our present dehumanized improvements produce only blankness and boredom. Culture needs an environment that reflects human purpose and human imagination: open spaces, with gardens, for meeting; natural beauty preserved, and if possible, enhanced and carried by architectural beauty, the whole immune to the pressures of technology and finance. We must stop spending astronomical sums on technological absurdities that are destroying the city and creating an empty and boring life; and we must invest generously and widely in the essential small-scale activities that will restore initiative and power and confidence to the individual person and the group.

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continue to be a minority report. They stop at MONDRIAN and ARP, or are bemused with stylistic details, vernacular evasions, neo-Art Nouveau, neohistoricism, filligree and other architectural delights.

You know that I have hailed architecture's emancipation from the doctrinate of the thirties. But such freedom was won to meet new and bigger tasks, to extend architectural research in city scale, and not to indulge introversions and individual idiosyncrasies. Urban design is not an architectural cosmetic. Within the different sectors of the new a-formal city we should have a coherent, sound, and eloquent architecture to produce a vital third dimension. Let's remember that the degree of resistance of the third dimension is the barometer of the validity of an urban pattern. SIXTUS' scheme for Rome is three - dimensionally so strong that not even MUSSOLINI could destroy it, although he tried. But the small streets of the Borghi leading to St. Peter's were not so strong; and the crime was committed.

My second question, therefore, is: What kind of interaction of different architectural tendencies exists in today's city-making?

The third and last question, urban renewal, is perhaps only a consequence of the first two. But it has difficulties of its own. I hesitate to offer any conclusions based on a quick look at present-day American cities. But since my arrival in California, I have toured the major large scale renewal projects in Los Angeles, San Francisco, Chicago, Pittsburg, Detroit and Washington. Perhaps a subjective impression from a friendly outsider may be of some use.

I was certainly impressed by the brave effort made to deal with housing, urban expressways, industrial, and commercial developments. However, it was not always clear to me whether these projects, taken together in their aggregate, will make the future city, will establish the framework of a new urban society. If cities are to survive as cultural instruments, they must be more than a collection of public works projects. Houses or expressways may be produced on assembly line methods perhaps. Cities are not. And where is the coordination between residential communities and motorways, business districts and recreational centers—in other words, where does urban *design* come into the picture?

The architectural profession is evidently conscious of the new role it is called upon to fulfill in the national task of redesigning urban America. Indeed, the very significance of the architectural profession is at stake. In the process of city-making, there is no second, or third, or fourth place that architects can occupy. Either they come in first, or they are going to be the last. Either they promote, or they become the passive reflection of a disintegrated city life. Organic relationship between public works projects, organic relationship between these projects and the building industry at large — this is what urban design amounts to, this is where urban design becomes public policy. Either architects can show a way toward an integrated urban policy, or architecture is lost.

Never before was architectural design so dependent on urban design. The scope of urban renewel cannot be limited to housing, office triangles, shopping centers. When it is, architecture itself is not going to be very good. For instance, in many American cities, urban renewal, so far as I could see, means demolishing, with bulldozer technique, an urban section in order to rebuild it according to contemporary criteria. Often, at the end of a carpet of old houses, we see a series of new tall buildings, in the shape of towers of elongated prisms. Such contrast of dimension, structure and character is sometimes successful, as it attains a surrealistic beauty. But can isolated towers or slabs constitute the entire semantics of urban renewal and offer a consistent method for redesigning urban America? Don't they sometimes lacerate the structure and the texture of the city, depriving it, together with the slums, of some of its historical and social assets? A city atmosphere means interchange, movement, continuity—and the architecture for it cannot always be so violently discontinuous.

This is true especially of city sections reserved for pedestrians. There we should have a type of architecture consonant not only in scale but also in quality to the pedestrian's tempo. In fact, too many pedestrians' centers in Europe look artificial and unconvincing because they do not have an architectural form of their own.

But urban renewal becomes a much more difficult operation when it is applied to monumental towns. In Italy, we are almost paralysed by this problem. Opinions strongly diverge. I happen to be secretary general of the Italian Institute of Planners, vice president of the Italian Institute of Architecture, and University professor of architectural history. It is more than enough to give me a case of split personality about urban renewal. Historians would not change a stone of the past; some architects would

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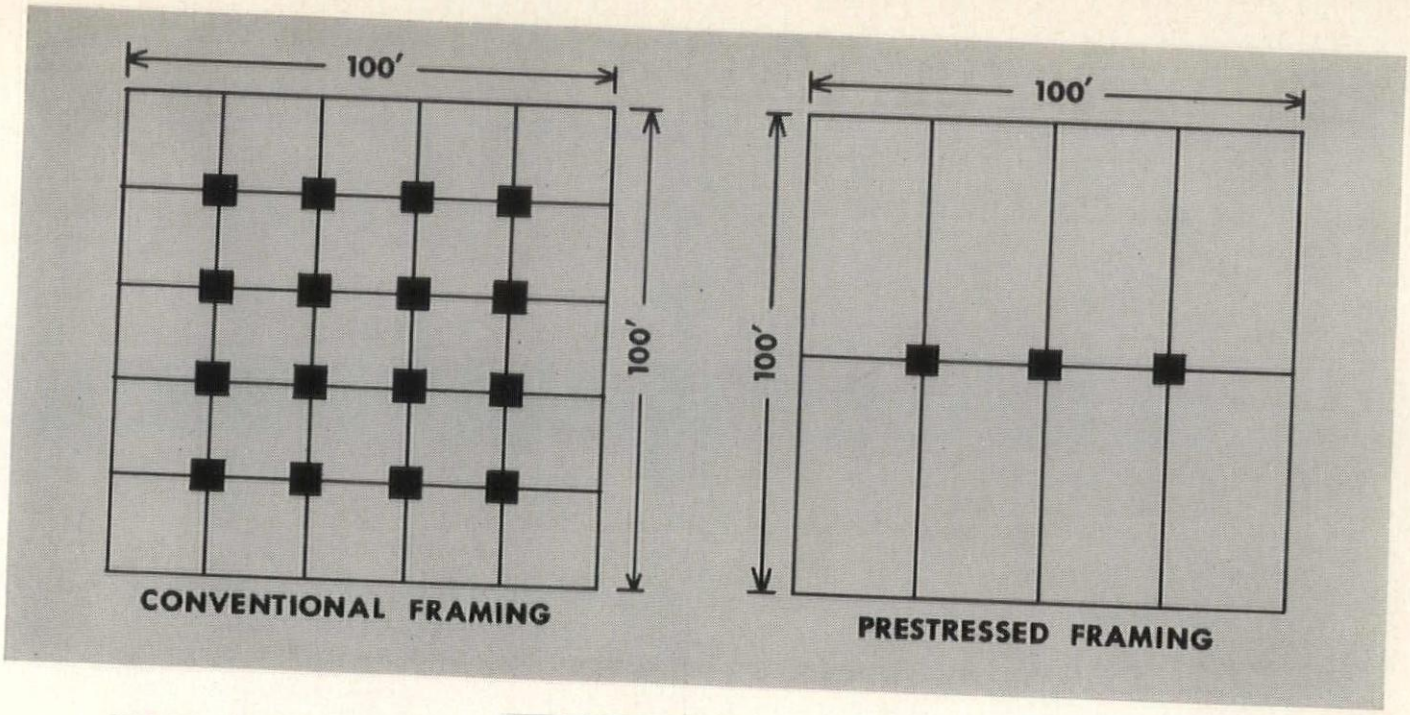
Florida's AIA policy and program were by no means neglected at the AIA Convention. Here, caught in an informal discussion period, are Regional Director Robert M. Little, FAIA, AIA President Philip Will, Jr., FAIA, and FAA President Robert H. Levison. Subject of this discussion was not reported, but from the character of the picture, it's evident that FAA President Levison is making a forceful point for the information of the two AIA officers.



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Mizner's Fabulous Finale Is Site of 1961 FAA Convention

Probably the one word that most aptly describes the site of the FAA's 47th Annual Convention—to be held November 9, 10 and 11—is *"fabulous."* The Convention's 1961 home will be the BOCA RATON HOTEL AND CLUB; and the dictionary definitions of that one-word description support its choice. The Boca Raton is both *"legendary"* and *"astounding"* — legendary as to its development and background and astounding as to its current aspect and facilities.

Originally the Boca Raton was the Cloister Inn—a fantastic, dreamworld hideaway for domestic millionaires, wealthy internationals and European royalty. It was less of an Inn than a club of such an exclusive character that admission entailed a tacit disregard of costs and a proven ability to spend. Both institution and setting were the dream children of ADDISON MIZNER. The Cloister Inn was the summit of his career—a career which was as fabulous as the architecture that it created.

Addison Mizner was the brother of WILSON MIZNER whose caustic wit was a by-word among the millionaire set during the early decades of the twentieth century. The brothers might have been more alike than most people imagine. No one has completely disproved what many suspect—that the Mizner brand of romantic architecture, which always bore the trade mark of a uniquely moving, old-world nostalgia, was a tongue-in-cheek gesture that poked fun at a rapidly changing society while catering to the manor-house foibles of its status-seeking spendthrifts.

The Cloister Inn was a three-dimensional stage-set and in designing it Mizner used every trick of an active imagination and an oblique, but catholic, sense of humor. For example, when the Cloister Inn was first opened to its exclusive public, it appeared as a gem of age-old romanticism. Mizner had brought the art of the scene-designer to a perfect pinnacle. Some of the stucco of the new masterpiece seemed stained with age and crumbling from antiquity. In the bedrooms the theme of the antique was no less evident, even though the backs of the old-world beds—artfully damaged on the fronts even to realistic wormholes—showed the unpainted, raw wood of their construction.

Mizner was a step ahead of the AIA's "expanded service" idea. He supplied the furnishings of the Cloister Inn as well as many of the materials that went into the building. He started an industry new to south Florida—the antique factory. Several thriving businesses of today—now happily making contemporary materials and furnishings—are the outgrowth of his cast stone plants, his tile factories and his extensive furni-

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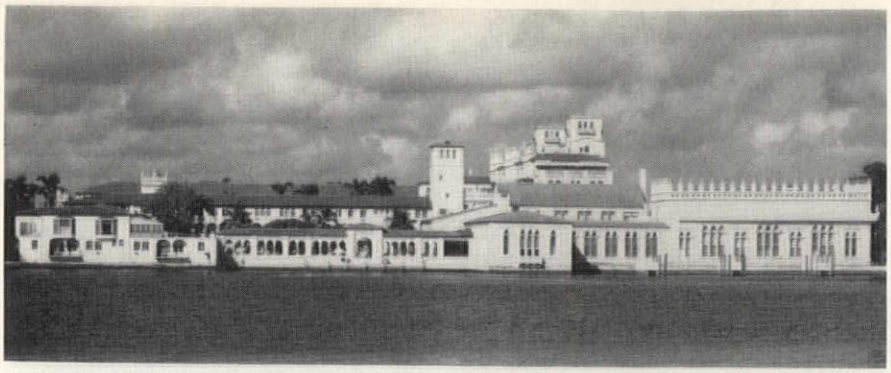

Here's the Mizner masterpiece—now the Boca Raton Hotel and Club—from the lake. Once the exclusive hideway for European royalty and American millionaires, the picturesque Cloister Inn of the mid-twenties boom has been developed into one of the finest hotels on Florida's Gold Coast. Now operated on the American plan, it will be the headquarters site of the FAA'S November Convention

ture shops. Each production unit bore the stamp of this preoccupation with the romance of antiquity—and when the finished structure seemed too brash and new, Mizner was wont to borrow a mason's hammer and whack the stone and stucco and wood until sufficiently mellowed by damage. Unless some unromantic maintenance man has since repaired it, the great stone mantel in the present Cloister Lounge still carries the gouge marks of the Mizner ministrations.

That's the legendary background of what has grown and broadened and developed into the thoroughly up-to-date Boca Raton Hotel and Club of today. The honest erosion of thirty-eight Florida years has brought some measure of reality to the whimsy of the antique. But skillful modernization, modern equipment, and careful development of a very extensive landscape program have combined to bring the present modern comfort, convenience and beauty so justifiably claimed by the hotel's management.

To those who have visited the Boca Raton recently, the coming FAA Convention will provide a welcome opportunity to return. Those who will stay there for the first time can hardly term it less than "astounding." Convention facilities—on the American plan—are as complete as might well be expected. But the vacation recreational facilities are now nearly perfect. There is an 18-hole golf course—with Slammin' Sammy Snead as pro—tennis courts, two olympic-size swimming pools, cabanas, and a fleet of fishing cruisers always waiting and ready.

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News & Notes

When Is A Stock School Plan Not A Stock School Plan . . . ?

The communication on this page refers to a review commentary that appeared on page 18 of the April, 1961, issue of *The Florida Architect*. In fairness to all concerned we feel some comment on it is in order.

First, Mr. Auerbach should know that this publication and the AIA State Organization which owns it and which it represents have for years carried on a constant and vigorous battle against the stock school plan idea. As lately as the May, 1961, issue an article, on page 22, again exposed the stock plan fallacy with particular reference to a bill calling for stock school plans that had been introduced at the 1961 session of the Florida State Legislature.

Second, it was precisely because of our vital interest in this subject that we paid particular and searching attention to the NLMA brochure that carried Mr. Auerbach's work. Contrary to his expressed supposition, material in this brochure was examined *most* carefully. We found:

1 . . . In Mr. Auerbach's own words ". . . *After analyzing both current and anticipated requirements for teaching and learning facilities we found we were involved in basic school planning* . . ." and that ". . . *The basic school planning resolved itself into the design of three types of schools.*"

2 . . . Publicity material accompanying the brochure characterized it as part of ". . . *a newly available, complete school program.*" Further,

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EDITOR, FA:

An editorial in the April issue of your periodical has just been brought to our attention. It is entitled "Blueprint of a Fallacy" and concerns a brochure, "Blueprint for Better Schools," put out by the National Lumber Manufacturer's Association based on several school designs we did for them.

Seemingly without having completely read the introductory paragraphs and without having done any investigation of the facts prior to writing this editorial, the author has proceeded to condemn this program "as a high-powered promotion for stock school plans."

As the architects for this project, we wish to make the following clear:

1 ... Both the architect's remarks and those of the NLMA which are contained on the inside of the front cover of the brochure, had they been read, would indicate to the reader that the purpose and intent of this brocrure is to "stimulate the interest of architects and school planners."

2 ... There is no statement or inference in the book that working drawings, specifications or any of the like are available, as indeed they are not, but rather that the NLMA would, upon request, provide technical assistance and information regarding the use of wood in school construction.

3 ... Had the editorial writer been in contact with either the NLMA or our office asking for "stock plans," he would have been told categorcially that none are available. In fact, none exist.

4 ... Had the writer of the editorial properly checked with the National AIA, he would have found Mr. Clarke T. Cooper, Jr. to be a Corporate Member in good standing of the Washington-Metropolitan Chapter of the AIA; his date of membership being too recent to have had his name included in the 1960 Membership List (which was compiled as of September, 1959.)

We believe the implications of this editorial to be baseless and somewhat harmful to a good, healthy intercourse of school design ideas through the activities and publications of interested parties.

If the exposure of design ideas, whether or not they encompass the exclusive use of a particular building material, is to be construed as the presentation of stock plans, then, in that regard, we have presented stock plans.

We have heard, whether true or not, that some architectural firms are interested in our designs and were incorporating some aspects of them in work they were doing. For our part, we are glad that this is being done and welcome it as a compliment on our work. If it is this effect of the brochure that the editorialist wishes to guard against, then publication of any and all school ideas, whether by professional journals or interested parties, should be stopped.

Now, let me say a word about the way these designs were undertaken. Our original charge from our clients was to provide a typical school plan on which we should then hang as many different types of wood structural systems as could be thought up. However, our philosophy of design does not allow this, but rather calls for specific structure for specific reason. We also maintain that there are certain environmental considerations that should shape a school and its structure and the selection of its materials. To the end that these ideas could be presented, we offered to do designs for three reasonably different programs, all of which could be properly done in a timber system of some sort. After establishing the programs the design of the building was approached much the same as any other job in our office, with the exception that we stopped before executing working drawings and that we demonstrated some possible variations of our basic schemes.

We wholeheartedly support the thesis that stock plans hold no solution to the school problem facing our communities, but we feel that editorial energy could better be spent in telling the public why rather than by condemning out of defense, by implication and without factual foundation.

SEYMOUR AUERBACH, AIA
Cooper & Auerbach, Architects
Washington, D. C.

captions in the brochure clearly indicate that the three school designs had been developed to be applicable to as wide as possible a range of site conditions and community requirements.

3 . . . Mr. Auerbach's foreword states that ". . . *All of these designs were developed and engineered in detail so far as structural systems, interior and exterior finishes are concerned*". Presentation included sketch plans complete even to furniture and equipment indications — and with graphic scales so that room dimensions could be accurately measured. With these were wall sections, structural details, suggestions for interior treatments, alternate elevation details, perspectives, and photographs of scale models. The NLMA publicity release states that ". . . *detailed structural data*" are available on request.

To us the conclusion seemed inescapable that here was a remarkably well worked out *basis* for stock school plans. Based on the material in this brochure it would appear easy for a competent draftsman on the payroll of a local school board to develop the working drawings necessary for the construction of any of these schools.

We did not say in our former comment — nor did we believe — that Mr. Auerbach or the NLMA had offered, or had even produced, complete construction documents of their designs. Nor did we decry any effort to publicize constructive ideas. Neither did we deprecate the ingenuity and designing skill which was evident in the material contained in the NLMA brochure. Our chief concern was with the implication inherent in the presentation of this material—that individual community educational requirements can be easily and adequately met by "adapting" a pre-conceived design concept to local site conditions. This is the *idea* behind the stock school plan advocacy. And it is the *fallacy* of this idea that we feel impelled — through duty and inclination — to expose at every turn.

We did not, nor do we now, have any wish to deprecate either the abilities of Mr. Auerbach and his associates nor the justifiable desire of the NLMA to promote greater acceptance of its products. If our comment in the April issue appeared to do this, we are as guilty of publishing a misunderstanding as, in our considered judgement, is the NLMA. And for this we are sorry on both counts.

FAA President Robert H. Levison and three past presidents of the FAA, Clinton Gamble, John Stetson and H. Samuel Kruse, hold a planning conference between the business meetings at the AIA Convention in Philadelphia. Subject of this particular conference was not announced. But it might well have had to do with the FAA's 1961 Office Practice Seminar to be held in Tampa, at the Hillsboro Hotel on Saturday, June 10, 1961. Two morning discussion panels will deal with "The Student and the Architect" and "Architect-Engineer Coordination." Subjects of the two afternoon panels will be "New AIA General Conditions" and "Omissions and Errors—Liability and Legal Responsibilities of the Architect." Dean Samuel T. Hurst will summarize the program as guest speaker.

Sarasota Develops New Bidding Practice Code

Sarasota is the newest Florida community to follow the lead of Jacksonville, Fort Lauderdale and Orlando in the development of a new Construction Bidding Practice Code. Started some five months ago, the Code has been put into final form and a program is now underway to gain approval of a sufficient number of subscribers so that it may be shortly put into effect as standard procedure in Sarasota County. Once this is accomplished it is hoped the new Code will be accepted in other areas, including Manatee County.

The bidding practice proposal was initiated by a committee—now designated as the Code's Board of Control —that included Roland W. Sellew, AIA, Chairman, and Donald Rowe, Vice Chairman, Herbert F. Alward, Secretary - treasurer, Russell A. Currin, Howard B. Hill, Werner F. Kannenberg, AIA, and T. T. Watson. It undertook, according to a statement from the chairman, ". . . *to investigate such codes as have been in operation heretofore, notably in Broward and Duval counties. We took what we deemed to be the better features of both of these and from them developed our proposed code. . . . The draft of the code was reviewed by a series of meetings with architects, general contractors, subcontractors and material suppliers. The final code as printed was changed in but a very few minor particulars by these meetings and then essentially unanimously approved by each group.*"

Copies of the code, including a membership application form, are available from the Board of Control's office, Post Office Box 1335, Sarasota.

In common with other recently adopted bidding procedure proposals, Sarasota County's new Code contains lists of procedure for compliance on the part of architects, general contractors and sub-bidders — including sub-contractors and suppliers. Basic foundation of the new Code is the "four-hour bid plan" which has been increasingly regarded as one of the greatest deterrants to the recognized evil of bid-shopping.

Student Awards . . .

Recognition for outstanding students was the subject of the Annual Awards Luncheon of the U/F's College of Architecture and Fine Arts held in Gainesville May 11. Top

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News & Notes

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honors, the Silver Medal of the AIA, went to FORREST F. LISLE of Winter Haven, with THOMAS F. BRIDGES of Dania as runner-up. Both students received the architectural classic by Henry Adams, *Mont Saint Michel and Chartres*. The Silver Medal is given to the graduating student whose academic career has been distinguished and who shows most promise as a future architect.

The FAA Medal, awarded for leadership and service, was presented by JACK MOORE, AIA, to THOMAS F. BRIDGES. WILLIAM F. WEDEMEYER, III, of Coral Gables, received from Professor JAMES T. LENDRUM, AIA, the Alpha Rho Chi medal in recognition of student leadership and professional promise.

Tuition scholarships provided by the Barrett Division of the Allied Chemical Corp. and the Tile Council of America were granted to DAVID K. BOUBELIK, Nashville, Tenn.; GERALD E. WARRINER, Miami; JOSEPH R. VISLAY, Greensburg, Pa.; WILLIAM D. ASHWORTH, Homestead; and THOMAS F. BRIDGES.

A number of awards were made for winners of design competitions held during the year. For excellence in a final design project, an airport for Jacksonville, books were given to February graduates. FORREST F. LISLE received first prize; THOMAS N. WATTS, Fort Lauderdale, second prize; and JAMES E. COSTOPOULOS, Fort Pierce, third. First prize for a design competition sponsored by the Brick Layers, Masons and Plasterers Union went to PETER RUMPEL, Ponte Vedra Beach. LARRY K. TRAVIS, Winterset, won the second prize and WILLIAM F. WEDEMYER, III, the third.

Pearce-Uible Homes, Inc., of Jacksonville, provided prizes for the design of a middle income residence. First prize went to ROBERT TROY HUNTER of Fort Pierce; the second to RICK RADOS of St. Petersburg. Honorable mentions were awarded to JULIO ARIAS WRIGHT, Panama City, Panama; JOSEPH VISLAY; and CHARLES WRIGHT, Lake Worth. Winners of a competition sponsored by the Tile Council of America were: first, PAUL E. ROBINSON, Savannah, Ga.; second, EUGENE L. HAYES, Booneville, N.Y.; third, BARTLEY NOTOWITZ, Miami Beach; and fourth, DAVID L. LEONARD, Stanford.

Winners of the competition in interior design sponsored by the Florida chapter, AID, were: first, JOHN C. ODIN, Miami; and second, MARY BETH GILFILLAN, Mount Vernon, Ohio. Honorable mentions went to ROBERTA LANE, Myrtle Grove, and CAROL SUE BARINGER, Gainesville.

The Mobile Homes Research Foundation awarded prizes to students in landscape design. ARTHUR FOSTER, Jacksonville, took first prize; RONNIE GINN, Gainesville, second; and THEODORE LITTLER, Boulder City, Nevada, third.

Miami's ASA Obtains Organization Charter

The letters "ASA" have a special meaning in Greater Miami architectural circles. They stand for the Architectural Secretaries' Association, now in its second year of a vigorous and dedicated existence. Organized in the fall of 1959, the group now numbers some 30 top-flight secretaries of leading Miami architects — and though hardly more than eighteen months old, the organization has already won

Twenty-seven Florida members attended the AIA Convention in Philadelphia, among them this group who were present for a mid-Convention caucus of FAA representatives. Seated, left to right: A. Wynn Howell, president, Florida Central; David W. Potter, Florida North Central; Marion I. Manley, FAIA, Florida South; H. Samuel Kruse, Florida South; Arthur F. Deam, Mid-Florida. Standing: Robert H. Levison, President, FAA; W. Kenneth Miller, Mid-Florida; John Stetson, president, Florida Joint Cooperative Council; Clinton Gamble, Broward County; Jack McCandless, Florida Central; Dana B. Johannes, Florida Central; Gene Thompson, Mid-Florida; and Robert M. Little, FAIA, Director, Florida Region, AIA.

the Miami News Community Service Award and national recognition.

The May meeting of the ASA was a high point of the current year's program. During a brief ceremony, EDWARD G. GRAFTON, AIA, presented the organization's new charter to MRS. BILLIE THOMPSON, the group's first president. The ASA thus becomes the first chartered organization of its kind in the country. But the widening interest generated by its varied activities points to the probability that other ASA chapters will be formed. MRS. LUCY MUNZNER, 1961 president, is already working with a group of architectural secretaries in Chicago toward this end.

Chief purpose of the group is cooperative effort to develop better service to those by whom members are employed. Several monthly meetings have included panel discussions on secretarial "short cuts" and improved methods for handling office operations. The group has conducted a continuous money-raising campaign for charities and as a result has helped rehabilitate a needy family and has turned $400 over to the Florence Crittendon Home. In October last year "Bosses' Night" was inaugurated at which Senator CLIFF HERRELL was guest speaker and WALTER S. KLEMENTS was crowned "Boss of the Year." In April this year B. ROBERT SWARTBURG, AIA, entertained the group at a cocktail and buffet party in his Miami Beach home.

AIA Issues Ruling On Suspended Members

Strange as it may seem there exists what appears to be a general misunderstanding of the rights and privileges of members of the AIA who, for one reason or another, have been suspended. To clarify this matter, JAMES O. KEMP, Secretary of the Jacksonville Chapter, recently sought and obtained a ruling from the Secretary of the Institute, J. ROY CARROLL, JR., FAIA. The Jacksonville Chapter has made this ruling available for publication for the helpful information and guidance of other Florida Chapters.

The AIA By-laws indicate that only corporate members in "good standing" may enjoy the rights and privileges of Institute membership. Good Standing is defined as follows:

"A *corporate member is not in good standing in The Institute or in any of its component organizations if he is under suspension. Immediately upon the suspension of a corporate member, his rights in the Institute and in any of its chapters or state organizations shall be withdrawn until he is restored to good standing.*"

According to the AIA Secretary, the AIA Board of Directors has adopted the following rules with respect to corporate members under suspension:

"1 *They shall not use the initials 'AIA'.*

"2 *They shall not hold themselves out to the public as members of The Institute.*

"3 *The Institute shall not classify them as members.*

"4 *They shall be removed from the mailing list of The Institute for the period of their suspension.*

"5 *They will be required to pay dues.*

"6 *They shall not be allowed to attend meetings or to participate in any way in Institute activities.*"

Changes . . .

Effective July 1, KEMP BUNCH & JACKSON, Architects, will move their offices from 33 South Hogan Street to 1320 Coast Line Building, Jacksonville 2. The firm designed the recently completed Coast Line Building as a notable addition to Jacksonville's new waterfront development.

HAROLD C. ROSE, formerly a member of the faculty of the College of Architecture and Fine Arts of the U/F, has accepted the post of Director of the School of Architecture, Montana State College at Bozeman, Montana.

FRANCES R. WALTON, member of the State Board of Architecture, has moved his office from 142 Bay Street —where he had been since 1947—to Room 217 in the new IBEW Building at North Ridgewood Avenue, Daytona Beach. He was the architect for the new building.

International Is The Word . . .

(Continued from Page 16)

like to clear everything up, planners change their opinion all too often. In the meantime, Palermo has become socially degraded to the point that only the "Report" by DANIEL DOLCI, perhaps the best living Italian who recently visited this country, succeeded in depicting. Venice is going to pieces; and its new town-plan, just approved, does not offer any long-range solution. Milan, yes, is totally renewed, with the result that it is perhaps the ugliest city in Europe, a city where the Duomo and St. Ambrogio are the only buildings which look out of place and tune. In the next five years the historical center of Rome is going to be renewed, and the question is, once again: *how to do it?*

I think that this problem too concerns all of us. In spite of the differences between American and European towns, a philosophy flexible enough to be applied to American cities quite probably might work also for Europe.

These are my main questions regarding the city's size, its new third dimension, and urban renewal. They are questions of an economic, social and esthetic nature, at the same time, because the notion of anti-social beauty is just a contradiction in terms. I could stop with these questions, but I ask of you two more minutes to stress a point about which I feel very strongly and which concerns international cooperation on planning policy, city-design and urban renewal.

To be frank, can we expect a definite answer to these questions, from this panel of this convention? It is doubtful: we are no longer looking for formulas, for theories valid everywhere and nowhere. We believe in experiences and mutual collaboration; and this is an urgent problem about which perhaps we can do something right here and now.

As you know, there are many international bodies and organizations that are supposed to take care of exchange of information. But, for some reason or another, they do not seem to work. First of all, many of them collect facts and figures from official sources, general facts and apologetic figures. They never touch the real core of the matter, the specific city problems. Secondly, these official organizations either do not follow any clear phil-

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International Is The Word . . .

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osophy concerning our urban future, or they follow two or three different philosophies at the same time. On one side, they have an abstract, illuministic approach; they imply that there are certain universal values in urban civilization, which should work from Brazil to China because they are good for everybody. When you come down to find out what these universal values are, you discover that they are vague common denominators of no interest to anyone.

Sometimes, they take the opposite approach. They try to adhere to what they call the specific cultural pattern of every nation; they find that everything that exists has some reason for existing—even the slums if they are picturesque enough. This is a paternalistic attitude, almost a colonial approach, and it works just as badly as illuministic abstractions. Finally, the major fault with all these international organizations is that they are paralyzed by the principle of non-intervention.

I submit to you that a totally different type of international cooperation on city-design should be organized. Something coming directly from the profession, anti-bureacratic, quick to intervene in every part of the world, around a drawing board, with pencils in hand. Towns are to be redesigned, and in this task every country needs the support of others, and can contribute. A timely, friendly, and competent intervention from outside can remove many difficulties that arise within a single nation.

However, whether you will consider this suggestion or not, I want you to know that whatever you do in redesigning urban America has a great impact on Europe. When the plan for Fort Worth was published, there was in Italy a sincere enthusiasm; we felt that something had been done for Texas which was instrumental and meaningful also for us. The same can be said of the Golden Gateway Redevelopment in San Francisco, of your experience in Detroit, in Pittsburgh, and in many other cities, of the admirable campaign on urban renewal that some of your architectural magazines are conducting. The same is true especially of Philadelphia, a city which, for the work being done in the University, in the planning commission and in the redevelopment authority, might be considered one of the world's major centers for city design today.

Fifteen years ago, I had the honor to speak at the Convention of the American Institute of Planners which was held in Cleveland. This was in 1946. The title of my address was: *"Town Planning as an Instrument of an American Foreign Policy."* I meant what it implied. Unfortunately, during the last fifteen years, this instrument was little used, and American foreign policy was not always brilliant and successful. Something, however, is changing now, here as in the whole world. Expectation is in the air; and I feel once again that the architects' contribution can be determining. Town-making will perhaps be the final battleground between the East and the West. In an affluent society, the quantitative competition is going to become less and less important. The final battle will be fought on quality. And their city designers and architects will bear the greatest responsibility.

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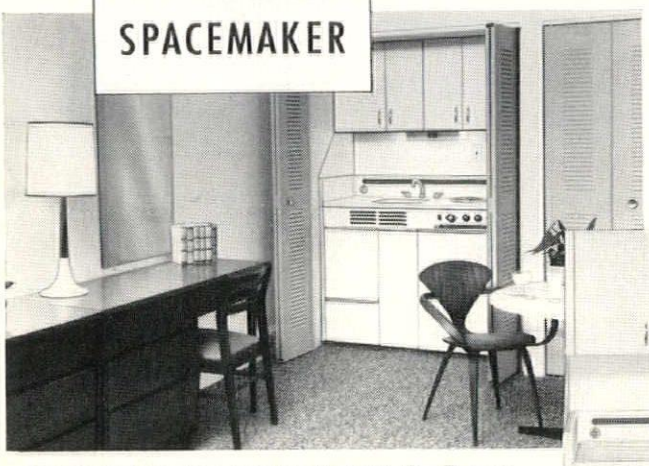

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Pattern of Professions . . .

(Continued from Page 8)

the public want and need; what they are able to afford and then, how best they can sacrifice to get those things which are most essential.

Professions, as we know them, are divided for purposes of training and legality; each profession, in its turn, is divided into the practical (or active) and the spiritual (or philosophical). Let us be more definite. In the practical profession, dedicated persons strive to cure or lessen those ills and evils which were not intended in the Creation, but which man has brought about by his own fault or neglect. In the spiritual aspect, we find the enlightenment which will instill a right conscience into the minds of, and a serenity of soul within, those who are dedicated to practice — or, an understanding as to *what* to cure and *how*!

Despite the amoebic nature of professional lines in ancient and modern

(Continued on Page 27)

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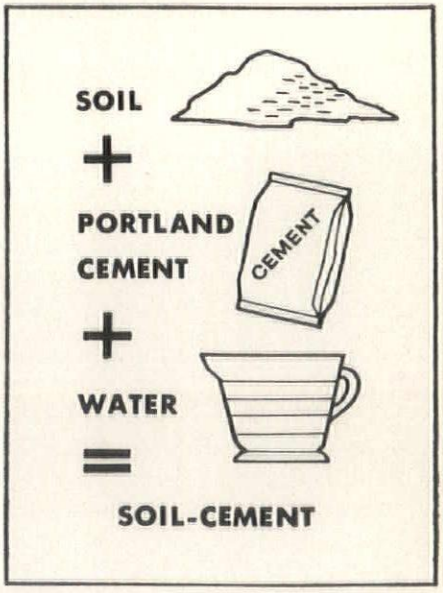

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Pattern of Professions . . .

(Continued from Page 24)

times, history — which has a way of forgetting the transient and putting the pieces into place—clearly records that the dedicated professional thinkers of all ages have dwelt within the disciplines of the three historically gifted planning professions which are Philosophy, Sociology and Architecture.

Here, let us define "planning." To begin with, no one would waste time assembling the facts about, or discovering the ills and evils confronting humanity without the intention of evolving the cure. But, since we have realized that there is a basic spiritual or philosophical background common to *all* professions, we now arrive at a more fulsome definition. Planning must therefore comprise all of the work of those who dedicate their lives to the alleviation of human misery.

Let us enlarge briefly. *Philosophy* covers all of the relationships of man with his Creator, fellow man, and toward himself, the group and the community. It must be correlated to history. *Sociology* deals with the health and welfare, both physical and mental, of man, the family, group and community. It is best tempered by humanitarianism. *Architecture* concerns itself with all of the physical surroundings of man, the family group and community. It must enoble and inspire. By now, it should be plain that all three planning professions have as their aim (besides alleviating human misery), increasing the values and pleasantness of life for man and his community, of civilization and ultimately of the world — this, to elevate us all.

Let us be careful to avoid a play on wrods which may offend dedicated professional men — because of our general lack of understanding of the roots of our language since we began (about 136 years ago) to choke off our thought and literature from the life blood of the parent civilizations of Europe by belittling everything European as "old fashioned" and "unnecessary." "Learn to make a living" was the only accepted social standard. As related above, law and politics are *Philosophical;* medicine is a part of *Sociology;* landscape architecture and graphic statics are included in *Architecture.*

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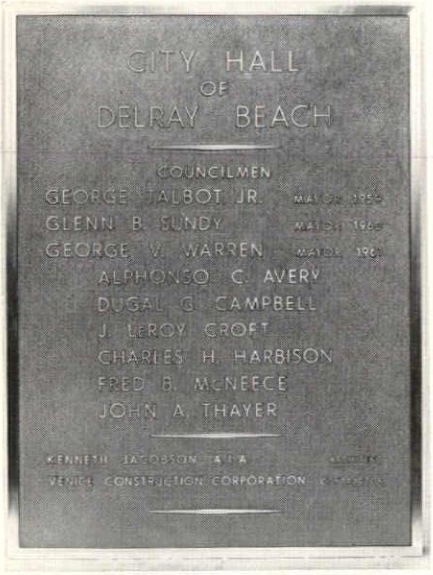

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Letters

(Continued from Page 6)

At this point it is time to shed a tear. The very persons who could lead us from this cultural desert are the most guilty. Our own organization, the AIA, has promoted the "professional" aspect of the architect so much that the public no longer looks to us for esthetic guidance. It's almost a crime to be an artist. We have become so obsessed with buildings that we have lost sight of what buildings really are, what they do to, and for, the users and the public. We construct monuments to ourselves with little care of their effect on the adjoining property, the neighborhood, or the community.

Some of us are so hot to obtain work we charge a fee too small to produce anything worth while. Others of us have been so charmed by the AIA code of ethics we refrain from publicly criticizing the architect, even when the work is horribly bad. Still others of us politic so hard for a job that in essence we become the captive of the owner whom we must not offend since he was so gracious to give us the job in the first place. Still others accept work which we know in advance cannot, because of the attitude of the client, become a worthwhile project. This we rationalize by saying to ourselves, *"we'll make money on this one, and do well on the next one."*

Look around you! How many architects do you know that aren't guilty of at least one of these? How many architects do you know that have told an overly restrictive client to *"go to hell"* who has fired a client because he could not engender a sense of social responsibility, who has placed his own sense of morality ahead of the fee? Not very many.

Zoning is only one of the very many problems for which the prime responsibility of solution lies with the architects. I frankly have little hope for the solution of any of these problems as long as architects are as they are—and as long as we replace one crutch with another.

DAVID REAVES
Architect, Gainesville

Thank You Sir . . .

EDITOR, FA:

Acting on the theory that the living should have a few flowers also, this is just a note to tell you how much I think your publication, *The Florida Architect*, has improved over the past few years under your able administration. There is no doubt about it; you have done a wonderful job.

Congratulations and the best of everything in the future!

JAMES E. DUNN
District Engineer,
Portland Cement Association,
Orlando

Operation Re-Echo . . .

EDITOR, FA:

In reading the May issue of your attractive and interesting magazine, I enjoyed particularly your editorial entitled "Low Cost Does Not Always Mean Fair Value." Your discussion of the importance of not only specifications *per se*, but the necessity for preventing deviations from the standard of quality established by the specification, warmed my heart. The statement that "Specifcations are an essential part of the architect's 'total design' job" should be re-echoed throughout the architectural profession.

Your approach to the subject of low cost, as expressed in your editorial is of considerable interest to us. We are convinced that it would be of great interest to our readers. Could you be persuaded to expand your

thoughts into an article for publication in our magazine, *The Construction Specifier*? We would be honored to publish such an article.

CARL J. EBERT, FCSI, AIA
Editor, The Construction Specifier

Sound, Good and Necessary . . .

Editor, FA:

A copy of *The Florida Architect* (March, 1961, issue) was given to me so that I might read your very interesting editorial, "Cooperation . . . A Basis For Economic Growth." Please accept my congratulations on the sentiments expressed so well and so strongly felt by many of us.

It would seem to me that your editorial could be the basis for bringing together various segments of our economy to develop the germ of an idea you refer to as "buy Florida." It is sound, good and necessary.

I hope some way of bringing it to life will be found.

E. H. FISHER
Sharmal of Miami, Hialeah, Florida

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News & Notes

(Continued from Page 23)

Three New Seminars on Atomic Shelter Structures

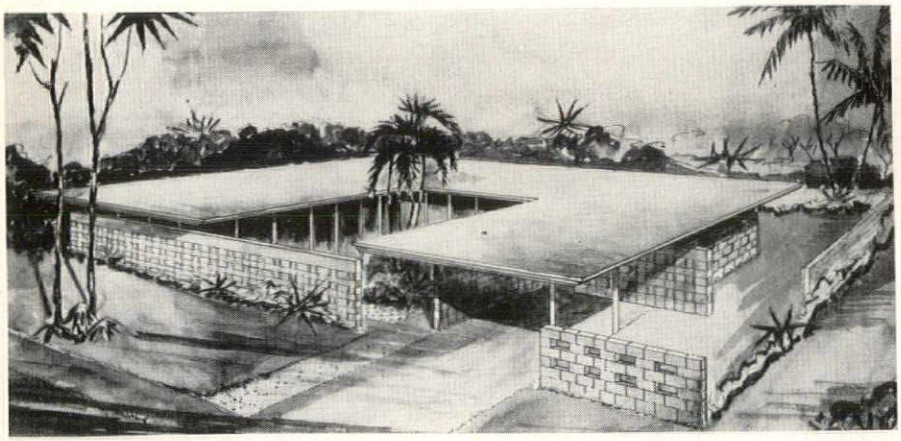
The atomic age has produced a wealth of entirely new problems for architects, engineers, scientitsts, executives, and others in management. Consideration must now be given in the design of structures to the effects of atomic weapons, both from the standpoints of nuclear blast and radiation. These problems have prompted The Pennsylvania State University to offer three seminars in the area of atomic shelter and survival in the nuclear age this summer.

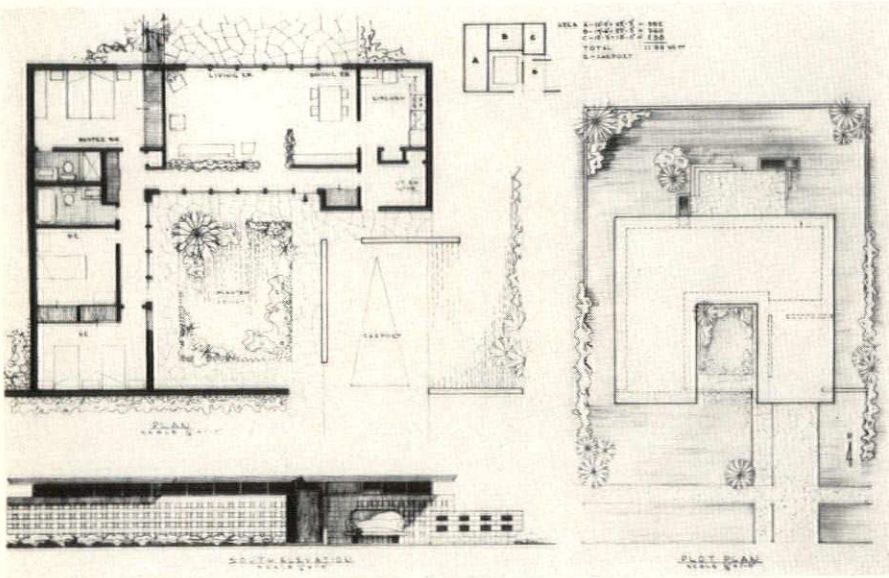
The fiirst of the seminars, *Planning Aspects of Atomic Shelter*, July 9 through July 21, is for architects and engineers who are, or will become, involved in planning and preliminary design aspects of buildings, shelters, and facilities to resist the effects of nuclear weapons. The course will include a summary of effects of atomic weapons, including blast and nuclear and thermal radiation, functional requirements for protection, relationship of various protection criteria to total system planning, planning of integrated shelter systems including architectural, structural, electrical, mechanical, and sanitary sub-systems.

From July 23 to August 4 will be the second event, *Structural Engineering Aspects of Atomic Shelter*, a short course for structural and architectural engineers involved in the analysis and design of structural systems and radiation shielding systems of buildings, shelters, and structures. Included will be a brief summary of atomic weapon effects data, blast loading of various structural systems.

The third seminar, to be held August 13 to 18, is titled *Survival in the Nuclear Age—Executive Management*. It is intended for architects, executives, engineers, and others in management responsible for the administrative planning of industrial, governmental, municipal, hospital, and other facilities and complexes for the incorporation of protection against the effects of nuclear weapons. Under consideration will be the survival problem from the standpoint of executive management, including the significance of nuclear weapons effects in relation to the survival of buildings and personnel, and the continuity of industrial and governmental capability; the need for atomic shelters, and the economics of protection.

Co-chairmen for the seminars are Gifford H. Albright, director of the Shelter Research and Study Program, and Allen F. Dill, deputy director, Shelter Research and Study Program. Further information may be obtained from the Shelter Research and Study Program, 133 Hammond Bldg., The Pennsylvania State University, University Park, Penna.





Prize-Winning Design . . .

This small house design won a first prize of $1,000 for John G. Shmerykowsky, a 24-year-old senior in the University of Miami's Department of Architectural Engineering. Second prize, a scroll, went to Frank S. Of-658-5, a U/M junior. Third prize, also a scroll, was won by Michael R. Botwin, a senior.

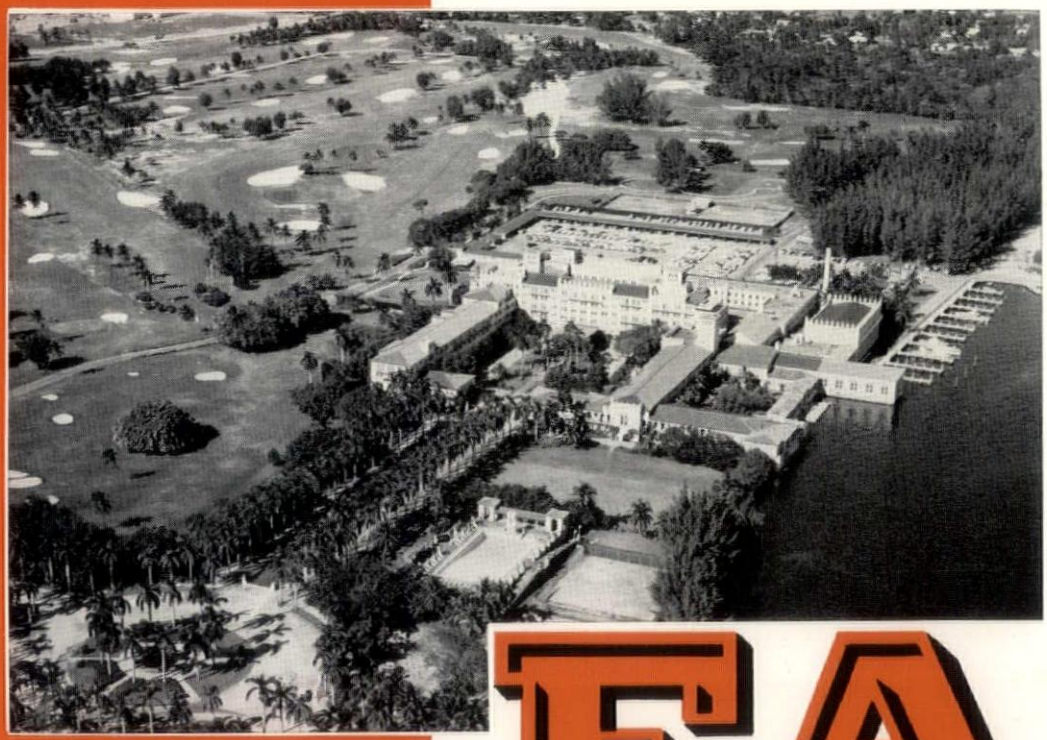
The student competition, supervised by Professor James E. Branch, AIA, chairman of the U/M architectural department, and Professor John E. Sweet, was sponsored by the Heftler Construction Company and called for a house containing 1,200 sq. ft. on a 75 by 100-ft. lot.

Under the terms of the award Shmerykowsky may attend the 1961 Summer School of Fine Arts in Fontainebleau, France, or may keep the cash and work for the Heftler firm during the summer. He will graduate this month with a BS in architectural engineering. Judges in the competition were John L. Avant, president, So. Fla. Chapter, AGC; Mrs. Betty Jane Bissett, U/M home economist; Robert M. Little, FAIA, AIA Regional Director; Sebestian Pollera, vice-president of the Heftler firm, and Miss Jane E. Ward, AID, of Richard Plumer, Miami.

Next In November...

. . . This year the Palm Beach Chapter will be host to the FAA's 47th Convention — and all who remember the 1954 Convention at La Coquille will be looking forward to a wonderful time this fall . . .

Site of this 47th annual conclave will be the fantastic Boca Raton Hotel — a crowning product of Addison Mizner's genius. And the Convention Theme — now under development and soon to be announced —will, by all reports, be as provocative as any in all the FAA's bright convention history . . .



With a magnificent setting on the Inland Waterway and flanked by one of the nation's finest championship golf courses, the Boca Raton Hotel offers everything that the most demanding conventioneer could want. One of the finest museum pieces of the Addison Mizner era, it has been lavishly re-developed to provide complete facilities for every comfort and convenience . . .

FAA

47th ANNUAL FAA CONVENTION

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Melvin Grossman
A.I.A. Architect

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H. I. Hettinger and Co., General Contractor
Reinaldo Perez, Architect
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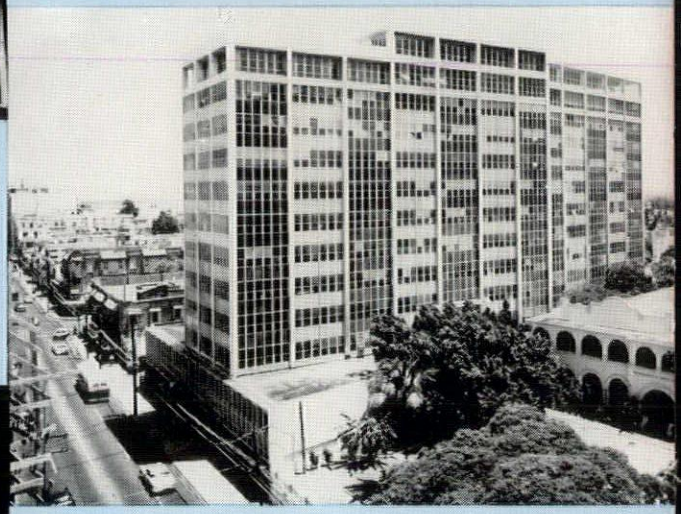

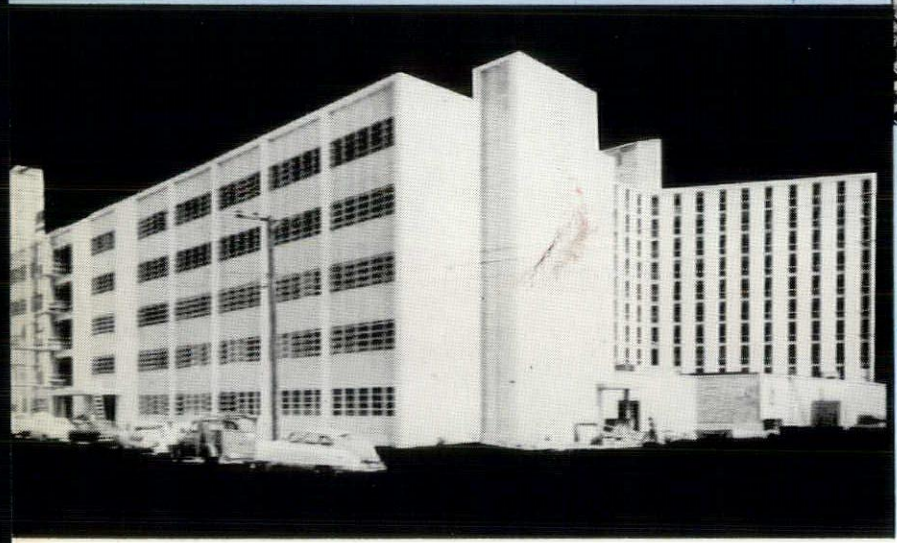

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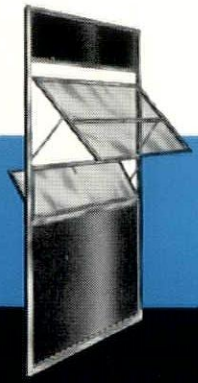

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